

MAKING A MOVE ON READY-TO-WEAR

Leisure, body, and activewear, offering fashion looks with affordable price tags, are making inroads into the RTW market.

Today's leisurewear has changed from the more formal "hostess" mentality of the past to garments that can be worn anywhere from running errands to informal entertaining. A majority of designers and manufacturers have reached the conclusion that leisure clothes must cater to the working woman who wants to switch to something comfortable and attractive at the end of a long day....she doesn't want that old standby, the basic bathrobe.

One of the innovators of leisurewear, ROBES OF CALIFORNIA, in business 30 years, designs for women 25 to 65, who want fashionable, comfortable and washable clothes that fit multiple lifestyles. Owner Eve Slaff, has geared her line of jumpsuits, pant sets and robes to fit the modern career woman who juggles board meetings with PTA meetings. Her feeling is that customers will experiment with the new loungewear looks because prices are lower than traditional ready-to-wear. An example of this philosophy is their jumpsuit,



updated for Spring in black or bright cotton gauze, and trimmed at the halter neckline and on the sash with gold coins. This is the perfect solution for at home entertaining—high fashion at a reasonable price.

At PERIPHERY, another top

source for loungewear, the trend for the past six or seven years has been to more of a RTW look. Basics don't sell as well as the more versatile styles (such as pant sets) and robes are a seasonal item; while the jumpsuits and 2-piece looks are best sellers all year. For Spring, the big

tops and pull-on pants in cotton knit chambray have the look of denim sportswear with the ease and comfort of pajamas—great for running errands or casual weekends.

When it comes to merchandising leisurewear, the general consensus of the industry is that specialty stores have the edge over department stores, because they have more flexibility to develop collections in their departments. Linda Pritcher, vice president and director of sales and merchandising for ISADORA, a California based leisurewear company, sums it up, "In the last few years, there has been a growing demand for clothes that are comfortable, multi-purpose, that bridge the gap between sportswear and intimate apparel. Lounge-wear prices are more affordable than RTW. Smart stores have developed the leisurewear business, but it takes a commitment on their part."

Isadora offers four different spring looks, based on areas of the U.S.; Savannah, the Louisiana bayou, Santa Fe and Baja. These groups follow the RTW trends, but in a more relaxed form. Burnout knits, mixed prints, desert and earth colors, batiks and border prints are part of an outstanding collection. The easy camp shirt and trousers, in rich brown or navy batik, are a great example of loungewear crossing over into sportswear.

STAN HERMAN FOR HERBCRAFT presents a nautical theme in this Spring leisurewear collection. His white terry group is trimmed with navy piping and "spit and polished" brass buttons. The double-breasted jacket is a winner. A sportswear look can also be found in the equally attractive cotton chintz batik group.

Newer companies are getting into the act with styles that further blur the loungewear/sportswear category. SWEATS INC., shows a small collection of fleece coordinates in dusty pastels. Relaxed cardigans, pullovers and a slouchy jumpsuit offer a real alternative to jeans dressing.

Many body and activewear firms, such as MARIKA, BARYSHNIKOV,

DANSKIN, BALLET MAKERS AND JUMPING JOY, are also aggressively going after the market, offering lifestyle fashions in colors and styles that work not only as activewear, but can combine with sportswear pieces for a great casual RTW look. From BODI FORM (a new division of Ballet Makers), their indigo and white striped wrap and tie big shirt in pima cotton, works as well over a pair of linen trousers, as it does over a leotard or biker shorts....while their earth toned cap sleeved leotard with nailhead trim can double as a casual suit blouse almost year-round. At BARYSHNIKOV SPORT, the accent is on separates in cotton jersey and sheeting. Crop tops, tees, shorts and pull-on pants offer a multitude of

mix/match possibilities for the active woman to wear on weekends. Stretch denim, chiffon overlays, animal and ethnic patterns, mini dresses, capris, pullovers, jumpsuits and oversized tees are additional hot activewear looks crossing over from RTW.

Moving into the '90s, with the emphasis on lifestyle clothing, the choices are there for comfortable and increasingly sophisticated leisurewear, bodywear, and activewear components that remain completely functional. This adaptation is definitely where the future lies!

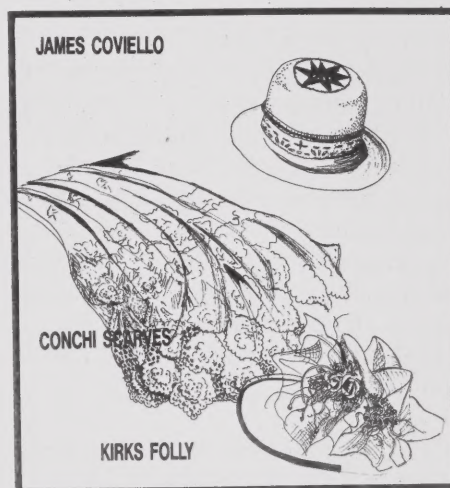
SUMMER ACCENTS

Accessories for Summer 1990 have a personality all their own. Reinterpreting many of the ready-to-wear trends, these pieces can be worn alone or in multiples. Hair accessories gain popularity, as long hair needs to be tied back. Hats take on new proportions in straw, with smaller brims, such as the derby seen in the movie, ("When Harry Met Sally"). Eyewear gets bigger and better, as Jackie O-style frames make a comeback. And scarves are long and billowy, in chiffons that Isadora Duncan would have loved. Colors take on two tones: earthy neutrals or brilliant brights. Spectator looks still appear in black and white, but more importantly, in white and gold. Metallics gain popularity in RTW, cropping up on everything, solo or mixed. And a recycling trend emerges, with the use of vintage fabrics.

HEAD AND SHOULDERS ABOVE THE REST...Hair Accessories, Hats, Scarves

Hair accessories are here to stay, with more twists and turns than we've seen in a long time. The newest item that designers are showing are the pony ties, also known as "hair

baubles," or "Knobbies." These are similar to the ones worn by children (two plastic balls at each end of a twisted elastic band), the adult version is taking ponytails by storm!



ANN VUILLE ACCESSORIES uses hand-painted ceramics made in Mexico. At SKY LARK, they suggest wearing more than one, or combining them with a French clip, very pretty in charmeuse or lace over gab versions. The "knot," which also does well at Sky Lark, is made of knotted silk or linen sewn onto a clip to give the illusion of being tied into the hair. Headbands still prove to be popular, and look newest in metals and straw; while the "pony twist"

(fabric sewn around an elastic band) becomes airier in chiffon. Ann Vuille uses one-of-a-kind fabrics from vintage scarves, found in London, for her headbands and twisties. The French clip is still going strong. At KIRKS FOLLY, dulled metal takes over with oxidized copper or brass; while dangling charms add ethnicity, brushed "Russian Gold" evokes a Renaissance feel. Bows are often attached to French clips, and the most fanciful, is the "Midsummer Night's Dream," made from dried flowers, moss, and tulle, in dusty colors. The Chanel bow is still seen, but is being replaced by softer chiffon versions, and looks new when attached to a snood....in satin, lace, chiffon, organza and sheer metallics, at Kirks Folly.

Summer hats spell fun, and this season's designs are whimsical. Straw, the Summer perennial, is in the forefront. At WHITTAL & SHON, an "ecological group" boasts shells, coral, starfish, raffia straw, and batik fabric in natural, khaki or indigo. ELAINE ARMSTRONG uses sisal and balibuntal for her square crowned straws, while others are decorated with fishnet or polka dot organza ribbon from Japan. At DAVID SALVATORE FOR HEADMASTER, the straw Panamas are doing best in bright color mixes, most notable fuchsia and chartreuse, with gold studs or grommets around the crown. Bigger straws with fabric crowns are by VICKI SATHER; and JAMES COVIELLO does some whimsical beanies in bright crochet and straw, both at SHOWROOM SEVEN. EB & K2 have a variety of whimsical, non-structured straws...as designer Elias Ben-Avi explains, "People want humor in the Summer, not stiffness!" Baseball caps hit a homerun this season in bright graphics and solids. CAROLINA AMATO's caps are in lace and florals...sporty, yet feminine. And at Whittal & Shon, the baseball caps are in cotton embroidered with gold metallic thread, or made of straw.

At PERIPHERALS, the pareos do best of the scarves—in muted tie-dyed chiffons with a splash of

metallic abstract or painted swirls. Fish motifs are also popular in bright orange and turquoise. Fine Van Gogh reproductions on silk offer an arty alternative at ROMANO SCARVES. At ANNE KLEIN FOR VERA, fishnet scarves in ecru or black are quite new and beachy. PHYLLIS TERRY adds shells to her fishnet versions, while wood, glass, gold, and bone chip beads trim her chiffons. The pocket hankie looks very new these days, with a number of variations. Phyllis Terry has an ethnic version in black silk chiffon with silver charms. Conchi trims her chiffon hankies with gold metallic lace and studs for CONCHI SCARVES. And the lace-trimmed hankies with pearl studs at CAROLINA AMATO have matching gloves.

THE EYES HAVE IT

Sunglasses, no longer something to hide behind, are worn to be noticed...

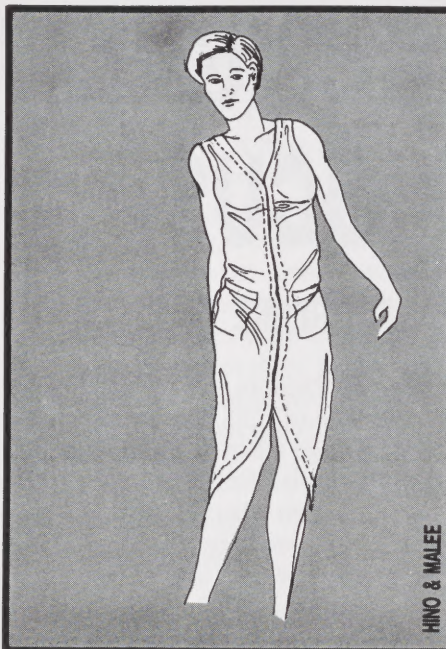
especially this season, as lenses and frames get bigger and bolder. At COLORS IN OPTICS, classic styles are being updated with a heavier look in frames, such as the "Cat Eye" in tortoise or marbelized finishes. For ALAIN MIKLI, the news is in combinations of metal and plastic. Metal accents in matte or polished versions of gold, silver, black or grey, are paired with rich mosaics or "brush stroke" plastics. Tortoise looks are also available in striped, antique, champagne or blue. At SOLARGENICS, the main thrust for the season is consumer awareness, leading to a classification of lenses. Three categories designate the amount of sunlight that reaches the eye, and are labeled Cosmetic, General or Special, each providing different stages of protection from ultra-violet rays.

COMFORT WITH STYLE

This season's dresses offer everything from modern simplicity to modern romance. The key is comfort...there is sensuality without restricting the body. Fabrics are lightweight,

generally silk and cotton, while gauze gains importance, with real "travel" advantages. The color spectrum ranges from subdued to bright, usually in solids; and as prints wane in popularity, interest arises in color blocking.

Color-blocking looks at its best in brights. A tri-colored tank dress with scoop back is in chartreuse; fuchsia and purple at NICOLE MILLER. Black piping accentuates a multi-bright halter dress in silk dupioni for ANNE KLEIN DRESSES. The banded empire style linen dress at TOM & LINDA PLATT, is in black, white, and grey, or in primary color combinations. STEVEN STOLMAN uses simple bodies for his asymmetrical color blocking in a red/black 100% linen dress. A coat dress with brass buttons at RICHARD WARREN looks new in spice tones of brick, mustard, and plum.



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The accent is on modern lines and simple bodies. At HINO & MALEE, 100% cotton gauze comes in bright pink, apple green, ink, spruce, and bone. The sleeveless V-neck dress is short and easy, with two front pockets. THEA ANEMA creates a square neck, empire mini-dress in an exclusive cotton organza print. PATRICIA CLYNE's boxy button-down dress in sheer cotton/linen also works well as a jacket over a tank dress. A self-wrap tie dress in sueded silk is at MARY ANN RESTIVO.

The premise here...Retro and

Romantic. A vintage look comes from GHOST at Showroom Seven, with their sleeveless button-down ballerina dress, with embroidery detail on the bodice and around the skirt, in eggshell rayon. While at LAURA ASHLEY, cotton voile evokes a 20's feeling, in a dropped waist, cream based floral dress with a portrait collar. With her premiere collection, CYNTHIA ROSENDAHL is riding high, with a sophisticated "riding coat" dress, long and full with covered buttons, in Italian rayon gab.

What would Summer nights be without the little slip dress? TOM &

LINDA PLATT's looks very slinky in black satin crepe with just a hint of a drape at the neck.

THEA ANEMA's slip dress is in lined cotton lace, short and body-conscious. And at STEVEN STOLMAN, the look is clean and simple in a navy/white silk organza polka dot print. KATHLEEN CRAWFORD shows a lace-up slip dress in 100% cotton gauze. At NICOLE MILLER, gold metallic embroidery takes over, with dangling charms on black rayon crepe.

MENSWEAR SPRING/SUMMER '90

New trends in sportswear, with iridescent accents on linen, silk, rayon and nylon were highlighted at the Men's Fashion Association Spring/Summer '90 showings in Los Angeles. Floral patterns are very popular in ties, bikinis, jeans, camp shirts, T-shirts, vests, jackets and sweaters.

"Flower Power" from JOE BOXER features a white daisy-printed cotton T-shirt with pink/green daisy-printed cotton shorts, complemented by pink socks by E.G. SMITH. COTLER matches a cotton hibiscus-print shirt in blue/red/green with blue cotton chambray pants; while TOMMY HILFIGER puts a poppy print cotton shirt over a coral cotton striped T-shirt. This combination is worn with silver/beige cotton poplin slacks and coral/blue striped cotton crew neck sweater. Fruit and flowers combine in a multi-colored printed cotton jacket, with matching drawstring pants and orange rayon gauze shirt from WILLIWEAR.

Tailored clothing colors are taupe, olive, and subtle greens. Construction is soft; shoulder padding is no longer prominent. BILL ROBINSON pairs his wool gabardine three-button taupe suit with a navy and white cotton knit striped vest. Olive

wool slacks and navy/olive woven silk tie are the perfect foils for the subtle flat patterns found in a windowpane check wool two-button sport coat in taupe, all from FIRMA BY ANDREW FEZZA.

Jeans are lighter weight in denim and denim-like fabrics: canvas and plain weaves allow more freedom of design with multiple pleats, higher waistlines, and an easing away from the body. MARITHE & FRANCOIS GIRBAUD offer the option of stone-

washed denim baggy jeans with sleeveless chambray shirt or a stone-washed vested overall. Stonewashed denim jeans by LEE are worn with a black crystallized denim baggy jean vest topped by a jean jacket.

The Fall '90 Menswear Press Preview, June 6-10 at the Rye Town Hilton, will feature rugged natural looks in outerwear, jeans with nylon patches, and unusual knitwear designs.

DESIGNER FOCUS...

C.D. GREENE

Charles Dennis, who designs under the name of C.D. Greene, is a native of Chicago where he studied at the Art Institute. Entering as a fine arts student with a leaning toward sculpture, he soon discovered his true interest: "When I was at college, I realized that all the friends I made were fashion majors. Fashion seemed

more alive to me...it changes each season...and there's more immediate recognition," explains Greene. Consequently, at the start of his second year, he switched courses. Prior to launching his own collection, he worked for such names as David Cameron and A.J. Bari. He also designed a collection for a Marshall Field promotion aimed at showcasing Chicago's talented new designers. Naming Geoffrey Beene, Gaultier and Yves Saint Laurent among his favorite designers, he is also inspired by the colors of nature. "And since I have a sculptural background," he adds, "architecture influences me a great deal. I like to explore the way things are made."

In the fourth collection under his



original sketch by C.D. GREENE

own label, Greene focuses mainly on eveningwear. "The Mirror Collection" comprises 100% Jasco matte jersey, adorned with circular mirrors, in colors ranging from tangerine, turquoise, and hot pink to black and white. A short, turquoise, form-emphasizing tank dress, shimmering with mirrors, graces the January cover of *Cosmopolitan*. The ultra-feminine "Lunar" is a long sleeved dress similarly embellished, but features a sheer chiffon inset. In another group, translucent turquoise or fuchsia, and opaque orange, black, and white paillettes cover the same color jersey fabric; while matte gold and silver paillettes exude a combination of '60s chic and a "Barbarella" mood. The "Angel" dress, with long fluted sleeves, has paillettes scattered on its rayon chiffon bodice and completely covering the skirt. Occasionally the adornment is utilized simply to highlight, as in a turquoise, high-waisted sleeveless dress where only the bodice is decorated.

Fall '90 silhouettes move away from the body, either skimming the con-

tours or slightly oval in shape. "There will be more movement when you walk...they will be less fitted...more relaxed," says Greene. "The shapes aren't overpowering. The woman should always wear the dress, not vice versa!" Color-blocking will predominate in color teams such as olive/orange, fuchsia/olive, turquoise/olive, fuchsia/mustard, and cream/black. Fabrics will include wool jersey and double knit jersey. Paillettes will continue into this season, either completely covering the garment or as an accent on cuffs and borders. A long green square neck dress takes on an egg shape by means of inverted pleats in contrasting colors, which run vertically through the dress—punctuated by an empire waist. A svelte "fit and flare" dress with fluted sleeves also features these pleats; while pants and jumpsuits, also part of the color-blocked group, are slim and often "cigarette" in style.

Wholesale: \$260-\$950.
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CHRISTIAN FRANCIS ROTH

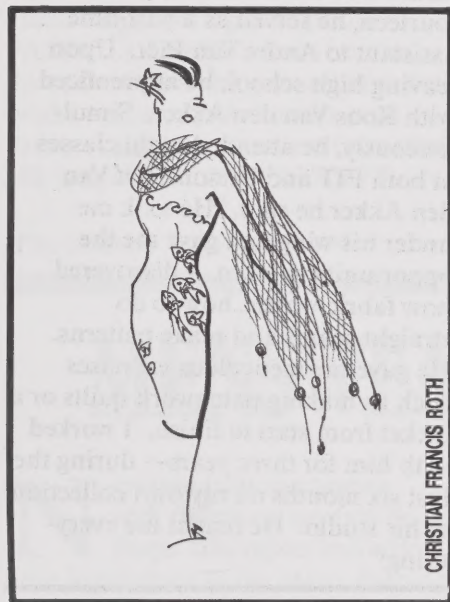
Twenty year old CHRISTIAN FRANCIS ROTH is a designer with a mastery of skills inherent in Parisian couture. Combined with humor, intelligence, and an insatiable appetite for experimentation—the result is a veritable tour de force! At fourteen, he served as a part-time assistant to Andre Van Pier. Upon leaving high school, he apprenticed with Koos Van den Akker. Simultaneously, he attended night classes at both FIT and Parsons. Of Van den Akker he says, "He took me under his wing and gave me the opportunity to learn. I discovered how fabric works...how to do straight seams and make patterns. He gave me meticulous exercises such as making patchwork quilts or a jacket from start to finish. I worked with him for three years— during the last six months on my own collection at his studio. He taught me everything!"

One particular cartoon inspired this collection... called "Duck Amuck"...

Roth's Spring collection is the fourth under his own label, and a direct reflection of his wit and creativity. Appropriately it is entitled "Cartoons," since he considers these to be a major influence on his work. "I grew up with cartoons—I loved Chuck Jones, Charles Addams, and Warner Brothers." One particular cartoon inspired this collection ...called "Duck Amuck"...where an illustrator's hand comes into the picture to draw a variety of backgrounds for Daffy Duck—the cartoon character. "The Scribble Suit" reminds Roth of an unfinished drawing—and indeed the black outline delineating an ivory silk and cotton suit has the feeling of an artist at work. A slim 19" skirt is topped with an oversized fingertip length jacket with larger than life black buttons, a

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pocket which emulates an envelope, and an undulating black edge. "The Footnotes," a coral fine drill cotton bolero jacket, printed with handwriting instructions and arrows pointing to the buttons, pairs with a slim skirt. While an oversized blazer in mustard, edged with black, has similar graffiti detail, but this time follows



the travels of a flapped pocket complete with legs, which hides at the side on the back of the jacket. Appropriately named "The Runaway Pocket" jacket, the ensemble is completed with neat pants, and accessorized with a twin pocket used as a handbag. "The Breakfast Suit" in black linen, gives new meaning to the term "over easy"—white insets surround the big yellow buttons on a collarless jacket resembling egg yolks! Its pockets take on the appearance of broken egg shells. In his "Ocean" group, the wave-like edging on a bustier figure caressing navy dress, with an appliqued shoal of fish (in silver leather) makes its title "The Mermaid Dress" most apt.

For Fall '90, Roth plans a "Kindergarten" collection. "I wanted to

capture the freedom that children have in their creative expression and translate it into a way of dressing. For instance—a violet jacket and yellow skirt...the edges carefully tailored into a "torn" effect. There will be a real "cut and paste" feeling in the collection, with a freedom of outline. I'm mixing bright, primary crayon colors with secondaries—like grey construction paper. There will

be buttons made from balls of yarn. Freedom is the key, but restricted, to make the humor work. It's really quite painstaking." Fabrics for Fall will include merino wool, flannel, merino gabardine, silk, and rayon.

Wholesale: \$110-\$850.
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New York, N.Y. 10018
239-0130

INTERNATIONAL DATELINE...

FEB. 18-20 THE LONDON PRET & PRET PLUS (Rtw. incl. Special Sizes)	LONDON	Mar. 10-13 FALL '90 READY-TO-WEAR COLLECTIONS	LONDON
FEB. 19-23 PREVIEW CRUISE (Swimwear & Resort)	MIAMI	MAR. 11-15 PREMIERE CLASSE (Accessories)	PARIS
FEB. 22-24 IMAGENMODA - PASARELA CIBELES (Womenswear)	MADRID	MAR. 12-16 INTIMATE APPAREL WEEK IN NY	NEW YORK
FEB. 26-28 GAUDI MUJER (Womenswear)	BARCELONA	MAR. 13-15 MODA IN (Textiles/Fabrics)	MILAN
FEB. 26-28 FASHION COTERIE & NOUVELLE COUTURE (Womenswear/Accessories)	NEW YORK	MAR. 14-21 FALL '90 READY-TO-WEAR COLLECTIONS	PARIS
MAR. 1-4 CIMM (Calif. Int'l. Menswear Market)	LOS ANGELES	MAR. 15-20 FALL I MARKET	ATLANTA
MAR. 2-5 MICAM-MODACALAZATURA (Footwear)	BOLOGNA	MAR. 17-20 PREMIERE VISION (Fabrics)	PARIS
MAR. 3-5 CANADIAN INTERNATIONAL WOMENSWEAR SHOW (FALL/WINTER)	MONTREAL	MAR. 18-20 SPECIAL SIZE SHOW (Plus, Petite, Maternity)	NEW YORK
MAR. 3-5 CHILDRENSWEAR SHOW INT'L (Premiere)	MONTREAL	MAR. 22-27 FALL I MARKET	DALLAS
MAR. 4-6 MODE COAST, L.A. (Menswear/Accessories)	BEVERLY HILLS	MAR. 23-26 FALL I MARKET	MIAMI
MAR. 4-9 FALL '90 READY-TO-WEAR COLLECTIONS	MILAN	MAR. 25-28 INTERNATIONAL FUR FAIR	NEW YORK
MAR. 4-7 IGEDO (Fashion Fair)	DUSSELDORF	MAR. 25-28 INTERNATIONAL KID'S SHOW	NEW YORK
MAR. 7-10 MAGIC (Men's apparel)	LAS VEGAS	MAR. 26 - APR. 6 FALL II MARKET	NEW YORK
		MAR. 26-29 IDEACOMO (Silks)	COMO
		MAR. 27-29 NEW YORK FABRIC SHOW	NEW YORK
		MAR. 30 - APR. 3 FALL I MARKET	CHICAGO
		MAR. 30 - APR. 3 FALL I MARKET	LOS ANGELES

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